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away from the past, fling the superfluous ballast overboard, retain only what is good, and present a co-ordinated essay in the place of a massed attack of bewildering notes.

B. LAUFER.

Thought and Expression in the Sixteenth Century. By HENRY OSBORN TAYLOR. In two volumes. (New York: Macmillan Company. 1920. Pp. xiv, 427; viii, 432. \$9.00.)

It is now almost a decade ago that Henry Osborn Taylor gave us *The Medieval Mind*, a work which, in a masterly manner, traced for us the gradual formation of the medieval spirit until it found the end of its development and proper issue of its genius, at the close of the thirteenth century, in the immortal *Divina Commedia*. There were many who looked forward to another book from the same pen that should have to do with the Renaissance; and so, when at last a new work by the same author was announced, and we learned that its chief purpose was to give an exposition of thought and expression in the sixteenth century, some of us wondered why the two intervening centuries had been ignored. Slighted they are, but not ignored. It would have been impossible to have overlooked them altogether even in a book that has for its purpose the presenting of a survey of only the sixteenth century. Even in the preface, the fifteenth century assumes its rightful place side by side with its immediate successor. "We shall treat the fifteenth and sixteenth centuries," says our author, "as a final and objective present." And what has he done with the fourteenth? "All that went before," he tells us, "will be regarded as a past which entered into them." Thus, evidently, he would date a new era from the close of the fourteenth century. But the attempt fails. The century of Petrarch and Boccaccio and Giotto refuses to be regarded as medieval. Its place as the first modern century quickly becomes evident. In the first pages of the book we find our author telling us that "Petrarch was a great inaugurator", that Boccaccio, in "looking to life" and "drawing from life", was not medieval, that "no man is medieval who goes straight to the life about him", and that the work of Giotto, "summing up the past's attainment" and "incorporating riches of its own", was "altogether a prefigurement of Italian painting in the *Cinquecento*".

The truth of the matter is that a new era began towards the close of the thirteenth century. More than once our author finds himself obliged to repeat that "emotionally as well as intellectually, the final *summa*, and a supreme expression, of the Middle Ages was the *Divina Commedia*". There is, of course, much that is medieval in Dante; but to summarize a period is to end it. Dante could not have been "the voice of ten silent centuries", as Carlyle said he was, had not the time permitted him to view the work of those centuries as being essentially completed. And so to the present writer it seems that it would have

been better had our author taken the fourteenth century more fully and formally into consideration. A full and frank acceptance of the three centuries of the Renaissance as a distinct and vital period in the human story might have had a decidedly beneficial effect upon the book.

The book attempts a survey of the Renaissance and the Reformation. In dealing with the first of these two movements it devotes two dozen chapters to the development of letters, literature, art, science, and philosophy; and eleven chapters are allotted to the Lutheran, Zwinglian, Calvinist, and Anglican theological revolts against Rome.

The chapters devoted to the humanists will be found useful and stimulating by every student of this period; but there is still need of a study that shall segregate and arrange for us the forward-looking thought of these men who, in addition to their attachment to the literature of the classical past, were so greatly interested in the life of their own time and place, and who so eagerly endeavored to peer into the future. The boldness of Lorenzo Valla's thought, for instance, is insufficiently indicated; and virtually to content oneself with saying that Luigi Pulci was "a genial and comic soul" is surely to miss the pregnant fact that his writings show us that men were coming to have faith only in themselves.

It is quite true that "painting became, and never ceased to be, the supreme expression of Italy", the medium through which "the Italian genius unfolded itself most completely". And so one wonders why only one of the thirty-five chapters is devoted to it, and why all Venetian painting has been dismissed undescribed with the rather peremptory statement that it "is better to look at, and surrender one's self to, than to read and write about". Our author understands Ghirlandajo far better than he comprehends Botticelli, a fact which, as we read on, we discover to be somewhat indicative of the character of the entire chapter; but many of his enthusiasms are justifiable and contagious, especially that for Leonardo. Here and there a slip is to be detected, as when he tells us that though the instincts of Michelangelo's "dynamic nature turned to the masculine rather than the feminine form" one may "stand astonished before the feminine figure of *Night* in the Medici Chapel". The statue, in the first place, is not in that temple of the lapidary's art, and never was, but in the austere and classical new sacristy which adjoins the chapel. And then, in the second place, though it is the figure of a woman, it has been given masculine characteristics; it is a nude female form treated in the male key. The fact that the great artist could never escape or conceal his passionate preference for the male form is very significant in any sympathetic approach to the study of his character and genius.

There are similar slips in the chapters that have to do with the theological revolts. Luther was a friar, not a monk. It is an error to declare that "assuredly the worship of the Virgin and the saints is

a Roman Catholic tenet". It is a practice of the members of that church to adore those persons, to entreat their intercession with God, but not to worship them. It is not altogether true to say that John Huss "drew his doctrines" from Wyclif. Huss was deeply indebted to the English reformer; but he was, at the same time, the heir of a long series of Bohemian reformers. Then there are a number of inaccurate statements concerning the sacrament of confession. Leo X., we are told, "proclaimed a 'plenary indulgence' offering sweeping benefits to purchasers". All the benefits that could possibly be conferred upon the purchasers are implied in the word "plenary". What our author probably means is that sweeping financial benefits were offered to the *sellers* of the indulgence. Then we are informed that the priest pronounces "absolution from eternal punishment". He does nothing of the kind. He absolves only from guilt. And when that is done it remains for the penitent to fulfill the punishment which his sins have incurred. "Righteousness through faith alone", it is declared, "would have been intangible" in the Middle Ages. Quite so. It is intangible to many to-day. The sufficiency of faith without works, a faith that cannot be acquired by any merit whatsoever on the part of the person concerned, a faith that comes to him solely as the gratuitous gift of another, will continue to remain intangible to many who believe themselves to be able and willing to reason accurately.

It is acknowledged that Calvin's "*post mortem* grip throttled liberal thought and studies in Geneva". The unfortunate Servetus felt the effects of that grip eleven years before the death of Calvin. The records of the city of Geneva show that within the space of sixty years, part of which is included in the lifetime of Calvin, one hundred and fifty wretches were burned at the stake for witchcraft, and that torture was an incident of almost all criminal trials. It is contended that in Geneva there was created by Calvin "a model church-state, in which the morals, beliefs and energies of the people were held at the pitch of efficiency". But again the evidence of the municipal records shows that at no other period was the immorality of the city fouler or more deeply seated than it was in the years in which our author asserts that Calvin's "direction of affairs promoted the welfare of the town". We are informed that Calvinism had similar beneficial effects in the colony of Massachusetts Bay. For the correction of this belief one may perhaps be permitted to prescribe a large dose of Brooks Adams's *The Emancipation of Massachusetts*.

The purpose in pointing out these errors, and in taking issue with these opinions, has been to indicate that the entire treatment of the several revolts from Rome is distinctly unsatisfactory. It is not as fully informed as it should be, it is not always based upon accurate and courageous thought, and it is not inspired by a forward-looking spirit.

The attitude towards the liberal groups and individuals of the sixteenth century is deplorable. Our author speaks of the Anabaptists as "various anarchistic sects . . . who were for throwing down the social structure altogether, and agreed in little beyond denying the validity of infant baptism and demanding adult immersion for the full cleansing of sin". It would be difficult, indeed, more completely to misrepresent a set of people in as many words. There is no mention of Sebastian Castellio, the apostle of tolerance, or of such liberal leaders as Lelio Socini, Caspar Schwenkfeld, and Sebastian Franck, men whose winged thoughts and kindly deeds fell in the fiery atmosphere of the time with the gratefulness of summer rain. Why? "The world", our author answers, "was not interested in liberalism and tolerance." But for many years the patient and careful research of scholars has been revealing to us how wide-spread was liberalism at that time, and also, alas, how wide-spread and determined were the efforts of orthodoxy of all kinds to exterminate it. And once more we come upon inconsistency in thought. Giordano Bruno, we are told, with "an imagination, constructive, rational, and fearless", brought "to sharp expression the master tendencies of his epoch". How then can it be that "the world was not interested in liberalism"?

One other defect, and we shall conclude. The Catholic Reaction, or whatever title one may prefer to give that movement, is entirely omitted. And without an exposition of the salient features of that movement how is it possible successfully to claim for the book a complete survey of the thought of the sixteenth century? Nor is there any reference to life and thought in the Scandinavian and Slavic lands.

This is not the book on the Renaissance and the Reformation for which the world waits, the book that shall do justice to the free and aspiring thought of the time, to the liberalism that suffered persecution at the hands of retrospective orthodoxy, whether of the ancient communion or the new ones. But it has many useful chapters and numerous helpful passages. When our author leaves the theologians and deals with the poets and painters and philosophers we find, almost invariably, something of an ampler ether, a diviner air. He is interested in humanity. He is a critic of life; and, with all the shortcomings we have not hesitated to expose, sense and sensibility have both contributed to make him an unusually catholic critic.

EDWARD MASLIN HULME.

La Pensée Italienne au XVI^e Siècle et le Courant Libertin. Par J.-ROGER CHARBONNEL, Docteur ès Lettres. (Paris: Édouard Champion. 1919. Pp. ix, A-UU, 720, lxxxiv. 20 fr.)

THE variety and multiplicity of Italian thought in the sixteenth century are well illustrated by this portly volume which deals with names and topics almost unknown to the general reader of works on the Italian